

An investigation of critical citizenship education: Exploring art making processes in the South African context.

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ABSTRACT

The notion of critical citizenship has become a diverse phenomenon in both South African and global contemporary societies. The purpose of this study is to investigate how the teaching and learning of critical citizenship can be improved in the South African context through participation in art-making processes. This was done by following a qualitative approach and a case study design. The following themes were explored in this study: conceptual abilities; the technicalities of practice; art and emotional development; and collaborative art making.

The findings in this investigation showed that involvement in art-making processes certainly contributes to the development of a learner's ability to become more intelligent, self initiated and critical thinkers. The investigation also shows that the visual arts learning area is recognized as an educational practice that encourages critical thinking and the ability to conceptualize, but the implementation of critical citizenship in both the practical and theoretical teaching of art-making processes is currently lacking. It is suggested that a holistic understanding of both practical and theoretical components in the grade 9 visual arts learning area should be maintained on an equal footing. The emotional development of learners is also identified as a source of concern, since it influences a learner's adherence to participation with others. It is further suggested that collaborative art making urges learners to engage with the ideas of others in the classroom and therefore can encourage tolerance towards other members of the group. Critical citizenship education in the teaching and learning of the visual arts learning area can have more robust impact on the future of a democratic society if it is implemented more directly in the classroom environment.

OPSOMMING

Die idee van kritiese burgerskap het 'n diverse verskynsel in beide die Suid-Afrikaanse en globale eietydse samelewings geword. Die doel van hierdie studie is om te ondersoek hoe die onderrig en aanleer van kritiese burgerskap in die Suid-Afrikaanse konteks verbeter kan word deur deelname aan kunsskeppende prosesse. Dit is gedoen deur gebruik te maak van 'n kwalitatiewe benadering en 'n gevallestudie-ontwerp. Die volgende temas is in hierdie studie ondersoek: konseptuele vermoëns; die tegniese aspekte van kunspraktijk; kuns en emosionele ontwikkeling; en gesamentlike kunsskepping.

Die studie se bevindinge het gewys dat betrokkenheid in kunsskeppende prosesse bydra tot die ontwikkeling van 'n leerder se vermoë om 'n meer intelligente, self-geïnisieerde en kritiese denker te word. Die ondersoek het ook gewys dat die visuele kuns leerarea erken word as 'n opvoedkundige praktyk wat kritiese denke en die vermoë om te konseptualiseer aanmoedig, maar dat die implementering van kritiese burgerskap in beide die praktiese en teoretiese onderrig van kunsskeppende prosesse tans gebrekkig is. Daar word aanbeveel dat 'n holistiese begrip van beide die praktiese en teoretiese komponente in die Graad 9 visuele kuns leerarea op 'n gelyke grondslag gehandhaaf word. Die emosionele ontwikkeling van leerders is ook geïdentifiseer as 'n bron van kommer, aangesien dit 'n leerder se samewerking met ander beïnvloed. Daar word verder daarop gewys dat gesamentlike kunsskepping leerders kan aanspoor om met ander persone se idees in aanraking te kom, en sodoende verdraagsaamheid teenoor ander lede van die groep te bevorder. Kritiese burgerskap opvoeding in die onderrig en aanleer van die visuele kuns leerarea kan meer robuuste gevolge vir die toekoms van 'n demokratiese samelewing inhou indien dit meer direk in die klaskamer aangewend word.

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CHAPTER 1

ORIENTATION TO THE STUDY

1.1 INTRODUCTION

Initiatives such as the United Nations Millennium Development Goals (2011) and Earth Charter Initiative stress the necessity to acknowledge change through building a just, sustainable and peaceful global society. Johnson and Morris note how “schooling systems around the world have undergone a plethora of reform measures designed to reorient and/or strengthen the role of citizenship education” (2010:77). The historical role of citizenship and civic education used to be primarily “linked with the process of state formation and designed to build on common identity, inculcate patriotism and loyalty to the nation” (Greene 1990). Currently, the global expectation is that citizenship and civic education should “achieve a far more complex set of purposes which broadly reflect changing conceptions of what it means to be a good citizen” (Johnson and Morris 2010:77). Although the term ‘citizenship’ may previously have been determined according to national patriotism and rhetoric state formation, in contemporary global and local communities it has become a more diverse social phenomenon.

Similar to several other emerging post-colonial schooling systems worldwide, the redirected role of citizenship has resulted in great complexity in South African learning environments. After 46 years of apartheid rule,¹ in 2002 a new national curriculum was introduced within South African schools with the aim of developing young people who “will act in the interests of a society based on respect for democracy, equality, human dignity, life and social justice” (Waldon 2010:335). The aims of the new curriculum were also partly implemented as a form of recovery for deeply marginalized communities. However, little social and cultural integration has appeared in South Africa since the abolition of apartheid’s legacies.

¹ According to Seekings even though the South African system of apartheid stood out as the epitome of racial labelling and discrimination, many aspects of apartheid were not unique to South Africa and the principle of racial categorization was practiced in multiple other countries (2008:1).

Even though there has been a major shift in policy, dividedness and inequality is still present in the social and cultural consciousness of current community life, and change in behaviour has not properly occurred in the majority of South African educational institutions (Waghid 2004:530). Shortly after 1996, when the first non-racial and anti-discriminative national schooling system was incorporated, the South African Human Rights Commission provided a case study on racial integration which showed that “racism was still highly prevalent in some schools” (Waghid 2004:530). In addition, racial discrimination is not considered as the only discriminative action that prevents schooling systems to mediate democratic citizenry (Waghid 2004:530). Racism could be considered as the most prominent and highly controversial form of discrimination in South Africa schooling systems. However, other forms of prejudice and bigotry also operate within schools, such as discrimination against women, homosexuals, foreigners, the disabled and other religious traditions (Waghid 2004:530). Although discriminative thinking and enactment are not always initially intentional in schooling systems, it can be argued that unresolved cultural and social conflicts still linger within South Africa’s emerging democratic learning spaces.

The lack of integrative and interactive education in post-colonial and post-apartheid South Africa can be seen as a direct result of the promotion of paternalistic impulses and authoritarian² values as imprinted in the minds of South African communities and educational institutions long before the arrival of apartheid. By stating that educators and students are the product of a society that is thoroughly authoritarian, Santas argues the following:

Education, higher or otherwise, can never be one way. Nor, however, is it simply a two-way relation, and certainly not forty two-way relations between one teacher and forty students, each of them having nothing in common beyond the common element, the teacher (2000:351).

Santas thus challenges the idea of education being based on a hierarchal relationship where the educator portrays the role of a superior knowledge producer and students remain as passive

²Santas argues that there are multiple occasions where teaching suffers inherently from the paternalistic impulse and is ineffective to the extent that this impulse remains unnoticed (2000:349).

recipients of what is being taught. In addition, Wenger argues that learning should not be “seen as the acquisition of knowledge by individuals so much as a process of *social* participation” (1998: n.pag). Although Wenger and Santas both emphasize the importance of a learning environment involving social engagement and the process of learning, it is not implied that the instructor should disregard the role of facilitating students. Learning should rather become a social practice where multiple participants have the opportunity to contribute to reflexive discourse and democratic thinking.

This study is informed by the notion that art can serve as a device to promote critical awareness of social and cultural difference and address issues surrounding citizenship in learning environments. Driven by the mutual learning and meaning-making experiences of school learners who work collaboratively, this study will investigate how crocheting and its necessary technical attributes can be utilized as a subtext of visual art to address critical citizenship in learning environments in South Africa. The understandings of school learner’s will be investigated and how they perceive their classroom and surrounding community. The particularities of the crocheting project will be described later in the study.

The Stanford encyclopaedia of philosophy broadly defines the notion of citizenship as being “a member of a political community who enjoys the rights and assumes the duties of membership” (2011: n.pag). As mentioned in the literature study below, critical citizenship can also be referred to as a complex notion which entails a common set of shared values such as tolerance, human rights and democracy, which prepares a younger generation of citizens “to live together in diverse societies and reject the divisive nature of national identities” (Johnson and Morris 2010:78).

1.2 RESEARCH QUESTION

The primary research question of this study is formulated as follows:

How can art making processes contribute to critical citizenship teaching and learning in the context of South African education?

Sub questions are:

- a) What are the reactions of learners and teachers to using collaborative art making processes to enhance critical citizenship teaching and learning?
- b) What do these reactions reveal about their immediate and broader contexts?

The aim of the study was to improve critical citizenship teaching and learning through art processes.

The objectives of the study are:

- b) To establish whether collaborative art-making contributed to enhancing critical citizenship teaching and learning.
- c) To establish what learner and teacher reactions reveal about their immediate and broader contexts.

1.3 OVERVIEW OF THE RESEARCH METHODOLOGY

For the purpose of this research a qualitative research approach was followed and a case study design was used in order to respond to the primary research question mentioned above. The research design is based on an interpretive approach where participants were provided with the opportunity to work in a collaborative learning environment using the craft of crocheting as a medium for learning. Semi-structured interviews were formulated, and 3 groups of 2 learners each were asked to reflect on how they experienced the craft project based on co-participation and collaborative learning. Inductive content analysis was used to examine and analyse the data. A more detailed explanation of the research methodology is given in Chapter 4.

1.4 OUTLINE OF THE THESIS

Chapter 1: Orientation to the study

The first section of the thesis serves as an introductory chapter and provides the orientation to the study. This chapter includes the background of the study, the research question and an overview of the research methodology that was used. In chapter 1 the formulation of the research aims are provided together with a description of the issues related to the study.

Chapter 2: Literature study

Chapter 2 consists of all the relevant theoretical concepts that informed the study, and serves as the theoretical framework.

Firstly, critical citizenship in the context of South Africa is discussed. The first section of this chapter also includes a theoretical overview of the notion of citizenship and a discussion of critical pedagogy and social justice education. Secondly, critical citizenship in education is explored, followed by an investigation of ways in which different learning theories can be implemented. Lastly, creative thinking and activity are investigated as a vehicle for critical citizenship education.

Chapter 3: Research methodology

In Chapter 3 a discussion is provided of the research methodology that was followed. The study was guided by a case study research design. Inductive content analysis was used to examine and analyse the data from an interpretive approach. Semi-structured interviews were formulated, and five learners and one educator were asked to reflect on how they experienced the craft project based on co-participation and collaborative learning.

Chapter 4: Presentation and discussion of the empirical investigation

This chapter presents the data collected in the research study, presented according to the themes that were identified within the study, as well as a discussion of each emerging theme.

Chapter 5: Conclusions and implications

Chapter 5 brings together concluding remarks and possible implications for the study. In this chapter the research question will be repeated and a conclusion will be provided for the study as a whole.

CHAPTER 2

LITERATURE STUDY

This research study mainly explores how art making processes, through specifically focussing on collaborative processes, can contribute to citizenship teaching and learning in the context of South Africa. Mainly, Critical citizenship in the context of South Africa is discussed, followed by a theoretical overview of what the notion of citizenship entails, as well as a discussion of critical pedagogy and social justice education. Secondly, critical citizenship in education is explored, together with a broad overview of the dimensions of learning experiences. In addition, a discussion of the implementation of transformative and collaborative learning is also included. Lastly, creative thinking and activity are investigated as part of a discussion of ways in which art making can serve as a vehicle for critical citizenship education. These topics will be elaborated on in this chapter, which will provide a theoretical framework for the rest of the study.

2.1 CRITICAL CITIZENSHIP

2.1.1 The South African context

South African history before 1994 not only reflects the misguided economic, socio-political and pedagogical ideologies that were institutionalized during apartheid, but also the residual effects of colonial domination. Although the apartheid regime³ is historically recognized as codified by Afrikaner governing bodies, slow recovery from the past can be understood on a deeper ideological and policy level. Abdi notes how both British and South African Anglo Stock⁴ are

³During Apartheid “[c]hildren of different races were forced to attend separate schools, certain jobs were reserved for whites only and occupation of South Africa’s land and property were defined on racial lines as was the use of all public amenities” (Suzaan in Abdi 2002:39).

⁴ South African Anglo Stock refers to the pro- and anti-colonial parties during the Anglo-Boer war between 1899-1901.

liable for the social ravages after the abolition of apartheid (2002:37). Abdi, by referring to Nyerere's terminology, also remarks that the European conquest "embarked on the dual program of destroying indigenous African systems of learning, and, in the process, distorting any possibilities for genuine development in the continent" (2006:15). Despite the defeat of the pro-British powerbase of 1910, Apartheid governance gradually shifted its emphasis from sustaining the project of colonialism to racial and other forms of polarization. Reflecting on apartheid as a more recent historical occurrence, it could be argued that the various policies that were implemented during the mid 1900s affected the development of South Africa not only on a physical level, but also psychologically.

Since the fundamental shift away from apartheid, schooling systems had the responsibility to redirect South African pedagogical practices through adopting "social justice, social reconstruction and democracy" more directly (Johnson and Morris 2010:97). The incorporation of values such as social justice, diversity and tolerance for difference in educational systems allows a space for exploration and open communication. More importantly, it should provide a space in learning environments to expose "the social power dynamics and social inequality that result in some social groups having privilege, status and access, whereas other groups are disadvantaged, oppressed and denied access" (Adams 2007:58). By recognizing inequality and power dynamics within opposing social groups, learners can potentially detect external hierarchal forces that cause the lack of transformative and integrative action between different cultures and their immediate communities⁵. Although groups that previously suffered under oppression did not necessarily have the power and means to counter the dominant political establishment of apartheid, bringing concealed stories of marginalization to the surface could supply hope as well as evidence that oppressive circumstances can change through the efforts of human actors (Adams, Bell & Roberts 2007:5).

⁵The term 'community' varies in definition, because of its different contextual attributes. Bhattacharyya uses Christenson and Robinson's definition, by arguing that the term community includes "micro communities (special interest groups, neighborhoods, subdivisions, villages, towns, etc) as well as macro communities (cities, megalopolises, areas, regions, states, nations, international alliances, and global humanity)" (2004:9).

Above all, the return of political sovereignty to the indigenous peoples of South Africa did not necessarily reflect the end of colonialist thinking. Dei and Kempf distinguish between the aims of colonialism and imperialism⁶, by arguing that the imperial power behind the territorialisation of...

...[c]olonialism reinforces exclusive notions of belonging, difference and superiority... It also establishes sustainable hierarchies and systems of power (2006:3).

Dei and Kempf further assert that it is not only the colonizer that is represented by colonialism, but also the “historical relationship of the colonizer and colonized [which] continues to inform contemporary subject identity formation and knowledge production”⁷ (Dei & Kempf 2006:3). Historical controversies still influence learning experiences within contemporary learning environments, and it is therefore crucial that critical thinking skills be taught so that social injustice and inequalities from the past will not be perpetuated. Contemporary South African education should encourage learning spaces where knowledge production becomes a more shared experience when addressing cultural and historical controversies. Critical citizenship education in school has the potential to be implemented in the classroom as a vehicle to address the hegemonic⁸ influences more prominently.

2.1.2 A theoretical overview

The term ‘citizenship’ can be broadly described as a sense of group belonging that goes beyond birthright occupation. Critical citizenship, in turn, can further be characterized as a complex concept with multi-dimensional⁹ features which are simultaneously personal, social and

⁶Dei refers to how Loomba distinguishes between colonialism and imperialism by asserting that colonialism signifies “‘territorial ownership’ of a place/space by an imperial power, while imperialism on the other hand is the governing ideology for such occupation” (Dei & Kempf 2003:3)

⁷Similarly Bell argues that oppressive belief systems are not only internalized by its victims, but also by its perpetrators (Bell 2007:4).

⁸Although hegemony is divergent according to its cultural context, McLaren recognizes hegemony as primarily practiced through “consensual social practices, social forms, and social structures produced in specific sites such as the church, the state, the school, the mass media, the political systems and the family” (1989:76).

⁹Cogan and Derricott’s model of multi-dimensional citizenship includes the following range of social attributes:

temporal (Abdi, Pumlampu & Sefa Dei 2006:10). As an educational pedagogy the notion of critical citizenship entails a common set of shared values such as tolerance, human rights and democracy “which prepares young people to live together in diverse societies and reject the divisive nature of national identities” (Johnson and Morris 2010:78). Critical citizenship education may enable young people to rethink the dissonance of past events and possibly build a just future based on mutual respect. Reflective thinking about citizenship should therefore be implemented as an attempt to subvert conflict-ridden forms of ethnocentric identities. Critical citizenship education can enable both social and personal transformation if critical citizenship is treated as both a local and global phenomenon.

Nussbaum’s work stresses the significance of cultivating humanist orientations towards citizens of the world, rather than showing blind adherence to a particular ethnic group formation or a national state order (In Schmidt and Martin 2006:10). By exploring narrative imaginings as a way of promoting introspective transformation, Nussbaum suggests that holistically inclined approaches to education can encourage the:

...ability to think what it might be like to be in the shoes of a person different from one self, to be an intelligent reader of that person’s story, and to understand the wishes and desires that someone so placed might have (2002:299).

Similarly, Weinstein argues that citizens who are to be educated into a state of liberation should be initiated into a life of choice and nurtured towards openness for different possibilities (2003:7). Critical citizenship education is more likely to result in the humanization of the other than contributing to severe social isolation, through re-evaluating indoctrinated habits of mind, showing mutual respect for the opinions of others, appropriating a global sense of citizenship, and imagining different frames of references detached from one’s own.

A sense of identity, be it nationally patriotic or globally cosmopolitan; the enjoyment of certain rights, be they legal, political, economic, or social; the fulfilment of corresponding obligations, a degree of interest and involvement in public life; and an acceptance of certain basic societal values (1998: 2-3).

A future directed rather at social justice and mutual respect cannot exist through blindly showing adherence to a particular national state order or political ideology, but instead from taking responsive action in valuing and tolerating diversity and other's perceptions. Evidently, critical citizenship cannot be attained within learning spaces without cultivating mass participation, but a condition for reflective consideration should be provided regarding cultural and social controversies and differences.

2.1.3 Critical Pedagogy and Social justice education

Various definitions of critical pedagogy have been directed at emancipatory educational practices¹⁰ (Green 1997; Giroux 2003; Hill 2003; De Lissoy and McLaren 2006; Au 2007). However, it can be argued that the term critical pedagogy¹¹ is often pinned down as a body of literature...

...that aims to provide a means by which the oppressed (or subaltern) may begin to reflect more deeply upon their socio-economic circumstances and take action to improve [such] status quo (Johnson and Morris 2010:79).

The primary preoccupation of critical pedagogy is not only to challenge institutionalized power structures, but also to transform the social injustices, inequitable, undemocratic and oppressive social relations that it sustains within society (Burbules and Berk 1999:46). In short, critical pedagogy thus supports developing schooling systems that grant opportunities for liberation to those that have historically experienced cultural subordination and economic disadvantages.

¹⁰John Dewey is recognized as one of the most influential critical pedagogical thinkers concerned with the progression of democratic ideals within education (Darder, Baltodano and Torres 2003:3).

The most distinctive characteristic of Dewey's work is his consistent attempt to link "the notion of individual and social (cooperative) intelligence with the discourse of democracy and freedom" (McLaren 1989:199).

¹¹According to Kridel " [c]ritical pedagogy looks at schools in their historical context as dominant, social, cultural and political institutions rather than as sites of social mobility, recognizing how schooling reflects an asymmetrical distribution of power and access to resources based on race, class and gender" (2010: 147).

Other synonymous conceptions for critical pedagogy are recent manifestations such as 'radical pedagogy', 'liberatory pedagogy', 'revolutionary pedagogy', 'oppositional pedagogy' and 'border pedagogy' (Green 1997; Giroux 2003; Hill 2003; De Lissoy and McLaren 2006; Au 2007 in Johnson and Morris 2010: 79).

Although the notion of critical pedagogy is manifested within various prominent literary works, it is often associated with Freire's ontological account of emancipatory practices.¹² Freire strongly contests the idea that education is simply a process of knowledge transmission¹³ by proposing emancipation within the classroom (In Palmer 2001:130). Through this proposed emancipation, Freire investigates the 'banking' approach to education where the educator acts as the narrating subject and the student takes the position of the passive observer of what the educator chooses to conduct (1996:40).¹⁴ For Freire knowing does not mean accumulating factual information as the teacher describes

reality as if it was motionless, static, compartmentalized and predictable. Or else he expounds on a topic completely alien to the existential experience of the students. His task is to "fill" the students with the contents of his narration - contents which are detached from reality, disconnected from the totality that engendered them and could give them significance (1996: 40).

Evidently, the rhetoric that is promoted by the banking approach to education does not only result in insufficient classroom communication, but also allows educators to reinforce the idea that education should be accustomed to the condition of subordination.¹⁵ As a critical pedagogy, emancipatory education suggests that students should become contribute to classroom conversation by shedding their passive role of remaining at the receiving end of knowledge production. Freire thus proposes that teachers and students should struggle together to question dominant cultural values which subordinate critical dialogue by mutually examining their political and cultural functions within society. In turn, a learning environment based on

¹²Freire's work emerged during the 1950s and 1960s in Brazil, where he explored emancipator education as part of a project involving adult education (Palmer 2001:16).

¹³ By critiquing Western cultural ideologies Freire suggests that there should be a constant realization amongst Western learning communities that it is "impossible to remain neutral in education, but one has to constantly realize that all educational policies and practices have social implications" (Palmer 2003:129).

¹⁴ According to Freire the banking concept of education appears in moments of depositing where the students take up the role as the depositories of knowledge and the teacher the depositor (Friere and Macedo 2001:67).

¹⁵ In the *Pedagogy of the Oppressed* Freire refers to the ideology of oppression by arguing that education and knowledge in this system negates the process of inquiry and that teachers in this context present themselves as the opposites of students "by considering their ignorance absolute" (2009:53).

renegotiation should rather be maintained, in which students can change the role of being passive knowledge containers.

It could be argued that the ethical and political purposes behind critical pedagogy and the social emancipation rationale are relatively lucid. Yet schools have a major influence on the institutionalization of social inferiority and misguided ideologies of exclusion (Palmer 2003: 131). Schooling systems have a tendency to push learning communities to treat anything that is contextually different as inferior (Palmer 2003:131). For Freire and Shor the policies and practices that perpetuate inferiority do not only display intolerance towards difference,¹⁶ but also represent a culture that accepts domination through displaying silence (1987:123).

Social justice education,¹⁷ or emancipatory education, should therefore be set in place to encourage students to rethink the meaning of cultural¹⁸ differences by understanding asymmetrical power reproduction and the ways in which it has been naturalized within authoritarian systems of schooling. According to Bell, maintaining social justice in education provides the following outcome:

The goal of social justice education is to enable people to develop the critical analytical tools necessary to understand oppression and their own socialization within oppressive systems, and to develop a sense of agency and capacity to interrupt... [the] oppressive patterns and behaviors in themselves and in the institutions and communities of which they are a part (In Adams and Griffin 2007: 2).

Changing the social behaviour of learners might be challenging to pursue, but education should serve as a device to familiarise its participants with ways to prevent domination from happening. Social justice education is also challenged with the responsibility to maintain a

¹⁶ Lyotard identifies with this intolerance toward differences as derivative of the 'totalizing' philosophical tradition "in which conformists are valorized and anti-conformists are 'terrorists' of ideal consensuses" (Palmer 2005: 152).

¹⁷ According to Kridel, social justice "is about a fairer, more just distribution of social wealth and power; it is as well about full human recognition and the disruption of structures of non-recognition or disrespect or marginalization" (2010:791).

¹⁸ Although the concept of culture varies in definition, the idea of cultural difference used in this context refers to "the particular ways in which a social group lives out and makes sense of its "given" circumstances and conditions of life" (McLaren 2003: 74).

moral and ethical commitment to equality; therefore learning environments should seek opportunities to stir passivity and move beyond the underlying barriers of institutionalized cultural intolerance. If a just social order is both desirable and possible, a larger moral ecology beyond individual concern should begin to open in educational spaces.

2.2 CRITICAL CITIZENSHIP IN EDUCATION

2.2.1 The dimensions of learning: a broad overview

Although the process of learning can be described as the attainment of new skills or knowledge reception, the emotional dimension to learning should also be noted for the range of personal qualities such as flexibility, openness, independence and responsibility it delivers (Illeris 2003: 397). Fenwick refers to the work of Britzman, by arguing that even though the subconscious cannot be known directly, its workings influence our intentions and our conscious perception of direct experience (2001:31). This implies that learning is not only determined by the contents of thinking, but also by the emotions and motivations behind thinking and by the ways in which it is performed within learning environments. It can be argued that learning involves both the cognitive process of knowledge compilation and the emotional impulses of the subconscious within both familiar and unfamiliar learning situations.

In *Towards a contemporary and comprehensive theory of learning*, Illeris depicts the three basic dimensions of learning, namely the cognitive dimension of knowledge and skills, the emotional dimension of feelings and motivation, and the social dimension of communication and co-operation (2003:396). For Illeris learning includes the process of external interaction between individual learners and the internal psychological process of acquisition and elaboration (Illeris 2003:398). As indicated in figure 1, the cognitive and emotional dimensions are placed at the top axis, because these two dimensions are often initiated by impulses from the interaction processes and integrated in the internal process of acquisition and elaboration (Illeris 2001:399). Although figure 1 demonstrates all three dimensions as well as both processes of

learning, this study will specifically address the internal psychological process of acquisition and elaboration, namely the cognitive and emotional dimensions.

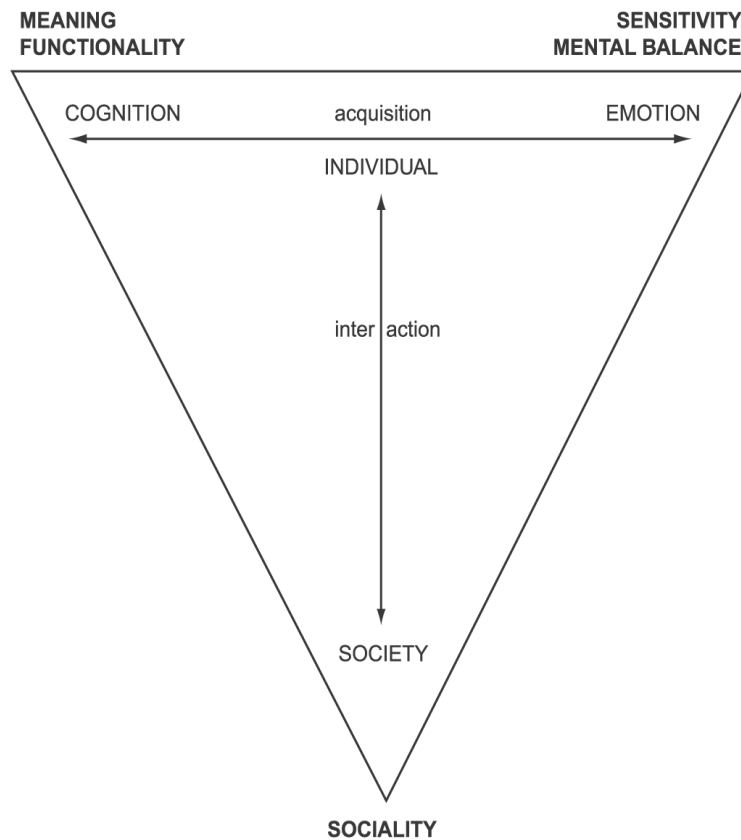


Figure 1. Three dimensions of learning (from Illeris 2003: 400)

The interplay between cognitive and emotional learning experiences is also presented within figure 1. Consequently cognitive learning is mostly occupied by the emotions at stake; for instance, learning could be driven by desire, interest, necessity or compulsion (Illeris 2003:399). In return, emotional learning is influenced by cognition or understanding; for instance, new information can change the emotional condition of learners (Illeris 2003:399).

2.2.2 Transformative learning

Transformative learning can be understood as a learning theory that challenges problematic frames of reference, negative habits of mind, fixed assumptions and false expectations that occur in immediate learning environments. Transformative learning theory also suggests that learning environments should redirect taken-for-granted beliefs¹⁹ to improve inclusivity, reflective thinking and openness towards change (Mezirow 2003:59). The Transformative Learning conference, held during 2011, stressed how the term ‘crisis’ has become a popularized phenomenon worldwide. At the conference, the term ‘crisis’ was described as the sudden and intense political, social, psychological, cultural or environmental changes that occurred across the globe over the last 20 years. This term has been used more frequently in the everyday vocabulary of contemporary social life (Transformative learning conference 2011:2). It was further argued that individuals and groups should be urged to revisit the perspectives through which they interpret their own experiences (Transformative learning conference 2011:2). Mezirow’s theoretical model for transformative learning suggests that the views of others can serve “as mirrors for our own views...” (Fenwick 2001:13). Following a process of transformative learning can be characterized as the “bridging of one’s assumptions, premises, criteria, and schemata into consciousness and vigorously critiquing them” (Mezirow 1991:29). Consequently, openness to change is more possible in learners if it is experience themselves.

In the educational environment frames of reference and the reproduction of social barriers can be overcome through subverting the problematic kinds of ethnocentric²⁰ mindsets which promote exclusion within the classroom. Self-reflection can lead to significant personal transformation, and Mezirow suggests that change in behaviour also occurs through understanding other dominant cultural values (1997:7). Mezirow further suggests that

¹⁹ Mezirow argues that taken-for-granted beliefs include “fixed interpersonal relationships; political orientations, cultural bias, ideologies, schemata, stereotyped attitudes and practices, occupational habits of mind, religious doctrine, moral ethical norms, psychological references...frames in linguistics and social sciences, and aesthetic values and standards” (2003: 59).

²⁰ Ethnocentric in this context refers to many different groups or cultures “defined by real or imagined shared ancestry, either living together within a single political system or at least in regular contact” (2003:22).

[w]e can have an experience in another culture that results in our own misconceptions of this particular group. The result may be a change in point of view towards the group involved. As a result, we may become more tolerant or more accepting of members of that group (1997:7).

Transformative learning does not certify that students will change their dominant ethnocentric views and engage with frames of reference other than their own, because cultural beliefs are usually emotionally and culturally deeply rooted within the consciousness. However, educators should continue to facilitate conditions conducive to shifting perceptions and critical discourse.²¹ By repeating the process of engaging with other identities or cultural groups, learning spaces not only have the potential to become more tolerant or accepting of cultural difference, but also become more critically sensitized to social biases, false preconceptions and intolerance to difference.

2.2.3 Collaborative learning

Collaborative learning aims at expanding classroom conversation or dialogue in order to reach some form of consensus.²² Trimbur argues that collaborative learning can be distinguished from “other forms of group work on the grounds that it organizes students not just to work together on common projects but more important[ly] to engage in a process of intellectual negotiation and collective decision making” (1989: 602). According to Done et al., “teacher educators should themselves engage in experimental collaborative projects in order to facilitate possible actions and convey their receptivity to different vocabularies and perspective” (2012:588). Through experimenting with collaborative forms of learning the communicative functioning of

²¹ For Mezirow discourse “refers to dialogue involving the assessment of beliefs, feelings and values” (2003:59)

²² Trimbur argues that consensus is one of the most controversial and misunderstood aspects of collaborative learning (1989:602). Some theorist has, for instance, argued that consensus is just another word for “group think” which may potentially present itself as a type of totalitarian practice “that stifles individual voice and creativity, suppresses differences, and enforces conformity” (Timbur 1959:602). However, collaborative learning should not be abandoned because of the misunderstanding regarding the conceptualization of the term consensus. Timbur argues that the notion of consensus should rather be revised as a step towards developing a critical practice of collaborative learning (1989:603).

learning has the potential to improve, because conversation takes place in multiple dimensions. First and foremost learners engage in small group discussions; next among groups in the class; then between the class and educator; and finally among the class, the teacher and the wider community of knowledge (1989:602). Although educators are central to the process of initiating collaborative learning, overall consensus cannot be reached by individual consensus. Collaborative learning thus suggests that learning is a process of co-dependency: not only through considering consensual co-dependency, but also incorporating differentiated co-dependency.

Lave and Wenger suggest that learning environments should be reprioritized, not only through thinking collaboratively, but also through building instruction on the interest of student participants (2008:n.pag). According to Lave and Wenger, such an approach to learning should provide a space where “learning activities are planned by children as well as adults, and where parents and teachers not only foster children’s learning but also learn from their own involvement with children” (2008:n.pag). A collaborative learning environment should not only present learning as an obligation for student participants, but should rather serve as a space for student participants to further explore their interest as a diverse community.

2.3 CRITICAL CITIZENSHIP: CREATIVE THINKING AND ACTIVITY

Various theoretical accounts and research projects have investigated the arts as a vital educational site, because art promotes the creative and critical thinking skills necessary for a robust democratic society (Dewey, 1934; Eisner, 2002; Desai & Chambers, 2007; Mouffe 2007; cited in Drinkwater 2011:1). Similarly Grushka has argued that renewed attention has been given to developing “students’ capacities to engage creatively with learning in environments that provide opportunities for thoughtful participatory understanding about self as a citizen of the world, or as a member of one’s... local community” (cited in Drinkwater 2011:61).

According to Greene, participatory involvement with the many different forms of art “enable us at the very least, to see more in our experiences, to hear more on normally unheard frequencies, to become conscious of what daily routines, habits and conventions have obscured” (1995:380).

In addition, some researchers and critical theorists have shown how many educational environments still lag behind in addressing the needs of all learners, particularly learners and communities who experience marginalisation (Drinkwater 2011:2). Gardner refers to how schools in particular tend to neglect creative learning areas in order to provide more opportunities and resources for learners who excel at literacy and numeracy (In Drinkwater 2011:2). Gulla argues that it is likely that so many teachers are uncomfortable and unfamiliar with creative learning areas, because they themselves could be the products of schooling systems that did not promote the field of aesthetic expertise (2009:52). Creative thinking and creative activity should be incorporated in schooling systems, not only because they allow exposure to individuals that may not have been previously exposed to art-based learning programs, but also because they enable learners to adopt a unique set of analytic thinking methods that can be applied in more than one way.

2.4 CONCLUSION

In chapter 2 a theoretical framework was provided to explore ways in which critical citizenship education could be implemented to promote. This chapter included the historical context of South Africa, the global and local conceptualization of citizenship as well as definitions of what critical pedagogy and social justice education entail. Transformative and collaborative learning were further discussed as teaching and learning methods emphasising self-reflexive practice and participation with diverse communities.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 INTRODUCTION

Chapter three will mainly introduce and motivate the research methodology for this study and look at the ways in which it was applied during the research procedure. The aim of the study was to investigate how art-making processes contribute to critical citizenship teaching and learning in the context of South African education. In this chapter a discussion of the methodology used in the study will be provided. The research methodology includes a case study research design and inductive content analysis.

3.2 DESCRIBING THE PRACTICAL PROJECT WITH LEARNERS

The practical project that was conducted for this study took place at Paarl Girls' High, a bilingual school for girls established during 1874. Although I was observing both grade eight and nine classes, only grade nine learners were required to participate in the practical component of this study. The grade eight group were not asked to participate, because by the time I started this research the educator already planned a specific term project for the grade eights. The grade nines were asked to acquire a variety of crocheting techniques and link it to their visual art practice. Although crocheting was a relatively unexplored medium in this learning environment, learners were encouraged to treat the technical attributes of crochet in the same way that they would apply the formal elements of art. Different crocheting techniques, stitches and patterns such as single crochet, double crochet, and granny squares were demonstrated beforehand as a basic introduction to crocheting. Even though learners were not obliged to choose partners, they were informed about how time consuming learning the crocheting process and its

technicalities is and were therefore encouraged to work together. Group effort was not only strongly suggested because of a limited time frame, but also for the purposes of challenging learners to incorporate others' ideas from their own. Most of the materials were provided, but the learners were also allowed to bring materials from home or to invent their own yarn. The project were rather aimed at the process of art making, compositional aspects and technical consideration in relation with others, than the aesthetic outcome of each individual learner's project. See examples of the works in Appendix A.

3.3 DESIGN OF THE STUDY

3.3.1 Research approach

This qualitative research study is based on an interpretive approach. Qualitative research is fundamentally characterized as interpretive, because interpretive inquiry involves a process of "developing [a] description of an individual or setting, analysing data or drawing conclusions about its meaning personally and theoretically, stating the lesson learned, and offering further questions to be asked" (2003:182). In short, an interpretive research method can also be described as a "pieced together set of representations that is fitted to the specifics of a complex situation" (Denzin & Lincoln 2008:5). The qualitative researcher, therefore, does not aim at a process of reinforcing existing ideas and theories, but rather reconstructs a new set of interpretations to accommodate the complexities presented in a site-specific location.

In addition, the qualitative researcher uses an emergent method of data collection and presents sensitivity towards the participants involved in the research process. According to Cresswell, qualitative research consists of interactive and humanistic occurrences which do not disturb the site of research more than necessary (2003:181). For this study a qualitative research approach was used for the purpose of becoming part of the natural setting of the participants before involving them in the data collection process. This method of inquiry not

only provided the opportunity for research to evolve on its own terms, but also enabled the researcher to become involved with the experiences of the participants.

3.3.2 Research design

A case study research design was used for the empirical part of the study. Hancock and Algozzine refers to case study research as it enable researchers to obtain an in-depth understanding of situations and meaning for those involved (2006:11). Although the purpose of case study research is to extend theory and examine generalized commonalities, each case presents its own situated complexities and commonalities, and the intent of the study should not be generalized. The aim of the research should rather “explore the phenomenon of interest in depth and detail in each defined case” (Kridel 2010:104). In order to gain a comprehensive understanding of the lived experiences of school learners, as well as their learning experiences, a case study research design was selected as relevant for further employment in the study.

3.3.3 Sample selection and data collection

Between May and August 2013 a total of twenty one learners and one high school teacher participated in this research. After the Grade 9 class submitted the crocheting project for evaluation, a convenience sample of five learners and one educator were selected to participate in qualitative group interviews. The learners were not specifically selected as it was a group that was part of my Service Learning²³ practical teaching component. The teacher was not selected as she was the teacher that I was substituting for.

The qualitative group interviews did not only serve as a data collection strategy, but were also an opportunity for learners to share and reflect on their experience of working collaboratively

²³ Service learning is “often described solely as the pursuit of a good cause” (Weah et al. 2000:674). Weah et al. argue that service learning should be explored, because “[c]ultivating the spirit of service and generosity provides young people with an opportunity to transcend self-centeredness, to develop genuine concern for others, and to put into action positive attitudes and skills” (2000:674).

on the crocheting project. The minority of learners who chose to work alone were also given the opportunity to motivate this decision during the group interviews. Samples are collected from both learners that worked individually and learners that worked in groups for the purposes of presenting a collection that varies in views and opinions about the effectiveness of collaborative learning projects. Other relevant questions that were also asked during the interviews include the following:

Do you think the learning area Visual Arts contributes to your development on school level and as individual?

Are the practical and theoretical components to visual art distributed equally? If not, should it be? Motivate?

How would you define learning? Do you understand learning as a constant process or as an experience that only takes place within your classroom environment?

Is there any form of dialogue amongst learners in the classroom or do you only have discussions with your educator?

How can visual art contribute to your understanding of diversity within the classroom and for the future?

Do you think that critical thinking can be promoted through a more interactive classroom environment?

Most of the questions were subjectively interpreted and answered according to the learners' personal experiences. In the data collection English translations are provided for Afrikaans transcriptions, although in some instances the Afrikaans transcriptions contained English words. Translations to Afrikaans were not provided in the instances where English words were used in the context of Afrikaans transcriptions for the purposes of ensuring the authenticity of all transcriptions. A case study with a sample of twenty one high school learners and one high school teacher implies that generalisation is not the intention of this study.

3.3.4 Capturing data and ethical considerations

Electronic voice recorders were used to capture data. The information was kept confidential and locked in a drawer. I was the only person who had access to this drawer. Any participant could request to look at the notes or listen to the voice recordings at any stage. An internal ethics committee of the Visual Arts department approved the study. The information will be erased five years after the submission date of the study.

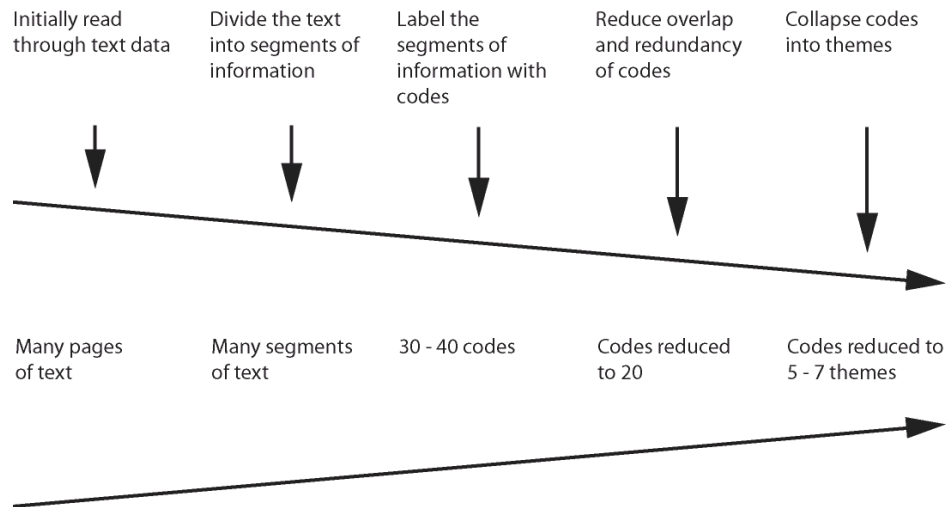
Interviews and observations took place at Paarl Girls' High school building during the visual arts timetable periods. All participants were briefed and their participation was voluntary. All participants completed and signed a consent form (Appendix C). To protect the identities of all participants the names of the learners and the teacher were not mentioned.

3.3.5 Data analysis

Inductive qualitative content analysis was used for the analysis of the data (Creswell 2005). The data was processed and organised into emerging codes and then reduced to four main themes. All interviews were conducted and transcribed after learners were evaluated for their performance and participation. After the interviews were revised and re-categorized, a colour coding system was implemented to identify the main themes presented in the data.

Creswell describes the coding process in inductive qualitative content analysis as a process that starts with an initial reading of text, and then continues with grouping it into segments and starting to create codes, and finishing with combining codes into themes.

Table 1: The coding process in qualitative research (from Creswell 2005:238)



3.4 CONCLUSION

This chapter included a discussion of the project with learners, the design of the research study, the ethical considerations, the capturing of data as well as the data analysis procedure that was followed during the course of the study. Overall, the methodology that was used during the study was identified as an interpretive and descriptive approach to qualitative case study design. Inductive content analysis was chosen as the appropriate analytical procedure for this study. In Chapter 4 the interviews gathered during August 2013 will be presented and further analysed. Links and connections will also be made between the collected data, literature study and research question.

CHAPTER 4

PRESENTATION AND DISCUSSION OF THE EMPIRICAL INVESTIGATION

4.1 INTRODUCTION

The following chapter provides a discussion of the main themes that were identified during the data collection process with the teacher and school learners from the grade 8 and 9 arts and culture visual arts learning area. As previously mentioned, the data was interpreted and reworked for the purpose of answering the question “How can collaborative art making processes contribute to critical citizenship teaching and learning?”. The objectives of the study were to establish whether collaborative visual art making contributed to enhancing critical citizenship teaching and learning; and what the reaction of teachers and learners reveal about their immediate and broader context. By presenting the main themes recognized within the data, this section includes a presentation of the collected data as well as a discussion of the themes identified in the findings.

4.2 PRESENTATION AND DISCUSSION OF DATA

The crocheting project that learners were asked to participate in was reflected upon through group interview sessions. All interviews were conducted and transcribed after the completion of the project and the evaluation process. Interviews were revised and re-categorized according to the inductive content analysis methodology for the purposes of determining the four main themes represented by the collected data. Although various other interviews were also recorded, only the interviews presented in the following four themes were included and analysed, as these themes were mostly relevant to the research question.

4.2.1 Conceptual abilities

Some of the learners and the educator regarded conceptual thinking as an essential area for developing in both the practical and theoretical components of visual arts. Learner G1.2 remarked: *“Alles wat jy hier leer teorie of prakties kan jy toepas”*²⁴. Similarly, Learner G3.2 shares the following: *“Ek sou nooit in my lewe gedink het dat ek ooit kuns op hoërskool sou doen nie, maar toe doen ek dit in Graad 9 en toe besef ek dat dis nie net soos teken en verf nie”*²⁵. Learner G1.2 identified with the philosophical aspects of art making instead of only appreciating its aesthetic appeal by stating the following: *“kuns is vir my half amper filosofies, want dit is nie net ’n mooi prentjies nie, jy moet regtig daarvoor dink”*²⁶.

Educator G3E states the following:

*Dit [Konseptualisering] is uiters belangrik... Die [leerder] se ability om te kan konseptualiseer en wat deel moet wees van [die leerder se] sense om te kan design wil ek amper sê. In graad 10, 9 en 8 probeer jy maar fokus op teg[niek], want dis die fondasie en as hulle nie daardie fondasie het nie dan help dit nie eers jy praat van konseptuele vaardigheid nie. Konseptuele vaardigheid vat ’n lang tyd. Dit vat party kinders baie lank om dit aan te leer. Ander het weer ’n natuurlike ability...’n inherente, ingebore aanvoeling.*²⁷

Learner G3.1 shares her own experience of conceptual thinking by mentioning its reflexive features:

²⁴ Everything you learn here, theoretical or practical, can be applied.

²⁵ Never in my life would I have thought of taking art in high school, but since I started doing it in Grade 9, I have realized that it’s not just about drawing and painting.

²⁶ Art for me are almost philosophical, because it is not just a pretty picture. You really have to think about it.

²⁷ It [conceptualization] is [of] utter importance... The child’s ability to conceptualize and what should be part of such a learner’s sense of design I almost want to say... In grade 10, 9 and 8, I try to focus on technical execution, because this is the foundation stage [of learning] and if they don’t have any foundation, one cannot even begin mentioning conceptual ability. Conceptual ability takes a while to develop. It takes some children much longer to learn conceptual thinking, whereas others have a natural ability [or] inherent, inborn sense for conceptualization.

As ek weet vir hierdie taak [enige voorgeskrewe kuns projek] moet ek verduidelik [wat ek gedoen het]... doen ek dit na die tyd. Dan sit ek en kyk daarna en dan is ek soos OK, daai is simbolies [daaraan]. Ek moet letterlik [na die tyd] dit gaan doen, want ek kan nie so dink terwyl ek besig is met die werk nie [ondersoek die betekenis van wat sy maak terwyl sy maak], want dan... is dit soos... dit beperk half.²⁸

Learner G1.1 mentions:

If you think about it [practical and theory] that way, like....with the practical you will learn how to draw [for instance] ...or certain type of things [multiple practical skills], but with the theory you will hear about it [certain subject matters], but you would not necessarily know what to do... or you can say this [subject matter] is now new to me, but I still don't understand. The theory just shows us what kinds of things happen in art.

In addition, Educator G3E also argues the following:

...kuns [of] enige praktiese vak gee amper die platvorm vir sekere tipe vorm[e] van intelligensie om ontwikkel te word... Sekere kinders byvoorbeeld is glad nie [so akademies georiënteerd nie], maar hulle het praktiese [intelligensie] en daai praktiese "ability" word in kuns en daai tipe dissiplines ontwikkel... [D]aar is baie kinders wat dink hulle is dom of beperk, maar hulle het 'n totale ander intelligensie wat ontwikkel moet word. En ek dink dis waar kuns in kom...²⁹

Discussion:

²⁸ When I know I have to explain a project [any given art project]... I'll do it afterwards. Then I will sit and look at it and be like okay, this is symbolic in this way. I literally have to do this [afterwards], because I can't think like that [investigating the meaning of the work she has produced] while I am working, because it is in a way limiting.

²⁹ ...art [or] any practical subject almost gives the platform for certain types or forms of intelligence to be developed... Some children, for example, are not nearly as academically orientated, but they have practical [intelligence], and that practical ability is developed in art and that kind of disciplines... There are many children who think that they are stupid or limited, but they have a totally different intelligence that has to be developed. And I think that is where art comes in...

The term 'conceptualize' refers to the cognitive function of forming an idea or a concept and the ability to apply critical thoughtfulness. The capacity to conceptualize is part of the cognitive dimension of the learning, "which may be described as knowledge or skills and which builds up the understanding and the ability of the learner" (Illeris 2003:399). According to Illeris the cognitive "endeavour of the learner is to construct meaning and [the] ability to deal with the challenges of practical life..." (2003: 399). In order to develop conceptualization skills, learners should be able to identify and reproduce existing meaning, contribute their own meaning and further explore the new meaning-making systems of their creation.

Art making and the ability to develop a sense of conceptualisation concerned both the educator and the learners as an important part of their overall teaching and learning experiences. Responses collected from the learners may have indicated that some of the learners came from an environment where they have not necessarily been exposed to thinking about art as a different mode of intelligence in comparison to other learning areas or learning experiences. As discussed in chapter 2 uncomfortable attitudes to encountering the arts are also sometimes reflected in the perceptions of educators as they also may be the product of schooling systems that abandon art based learning areas. Drinkwater argues that many schools tend to provide opportunities and resources for students who excel at literacy and numeracy, but neglect those learners whose intelligence is manifested in other ways for instance learners who are intellectually motivated by art making processes (2011:2).

As referred to in chapter two, Mezirow proposes that learning environments should redirect taken-for-granted beliefs to improve inclusivity, reflective thinking and openness to change (2003:59). It could be argued that the visual arts learning are also uniquely occupied with complexities, but such an aesthetic learning area enable learners to engage with ideas or frames that differs from their own. As reflected in the interviews above, learners did not necessarily supply particular counter arguments about how the conceptual framework they obtain from the visual art making and learning process can be applied, or why art means more than just drawing and painting, but the learners where able to recognize how this learning area serves as a vehicle to change their previous perceptions or expectations of learning. Art and its

conceptualization process can potentially enable learners to become more critically conscious and to develop further as self-initiated thinkers.

As argued in chapter 2, Freire's ontology for emancipatory education encourages learners to contribute to change, and it also directs educators and learners to negate the traditional inactive role of knowledge absorption to become more enhanced in participation. Crouch refers to the result of the creative practitioner adopting praxis; it encourages the act of reflecting upon and reconstructing the constructed world (2007:111). Educator G3E argues that learners of a younger age are more inclined to relate to the technicalities of making, because the ability to develop one's conceptual thinking is a time-consuming process. However, the responses represented above, gained from the interviews with learners, already show an awareness of art as a medium for contributing to and critically reflecting upon existential meaning. Even from a younger age, learners should already be encouraged to develop their ability to conceptualize and reconstruct what already exists in their worlds for the purposes of bridging further gap between those who are included and excluded in knowledge production. This ability to conceptualize implies that learners should obtain a holistic understanding of how practical and theoretical aspects of learning are not only intertwined, but should be maintained on an equal footing.

4.2.2 The Technicalities of practice

Learner G3.2 stated:

"Die teorie help jou meer om die prakties te verstaan, maar die prakties is belangriker".³⁰

The same learner, Learner G3.2 also mentioned: *[E]k geniet die prakties meer. Jy kan half weet hierdie tipe lyn skep hierdie effek, maar sodra jy dit prakties doen...³¹*

Educator G3.E explained the importance of art as follows:

³⁰The theory helps you to comprehend the practice, but the practice is more important...

³¹I enjoy the practice more. You can almost know that this type of line creates this effect, but when you do it in practice...

[D]is eintlik baie nodig om dit [kuns] prakties te doen, want dit is asof dit [praktiese kennis] dan in jou brein is [en] jy verstaan en begryp die proses. Terwyl as jy dit net teoreties hoor dan bly dit vir jou teorie [abstrak] en dis nog steeds verwyderd van jouself. Terwyl as jy dit self begin doen, is dit amper asof jy dit [die praktiese kennis] begin internaliseer.³²

Learner G1.1 also mentioned how the process of making can contribute to a better understanding of internalizing new knowledge. She mentioned the following:

I prefer the practical over the theory sometimes, because in practical you actually learning to do it [you engage directly with the medium], rather than just listening to how [it] should be done.

Learner G1.2 mentioned:

Another thing that we learn in art that we don't learn in other subjects is delayed gratification almost...like... the more you work and the more time you spend the better it will be.

Educator G.3E said:

Party is aangelê in konseptuele dink patrone, waar jy [leerders] kry ook wat net tegnies goed is en as jy vir [so leerder] tegniese projekte laat doen wat nie veel konseptuele denke vereis nie, dan doen so [leerder] baie goed en dan daai selfde [leerder] as jy vir hom konseptuele werk laat uitdink dan sak sy punte radikaal, want hy kan nie daai vaardigheid doen nie.³³

Learner G3.2 said the following:

³² It is actually quite necessary to make art practically, because it is as if [the practical knowledge] is then in your brain [and] you understand the process; while if you only hear the theory then it stays an [abstract] theory and it is still removed from you. If you do it yourself, however, it is almost as if you start to internalise [the practical knowledge].

³³ Some [learners] are more inclined to think conceptually, but at the same token you have learners that are much better when it comes to technical skill. And if you give such a learner a project that enables them to explore their technical abilities and which does not require too much conceptual thinking, then such a learner will be more successful. If you ask the same learner to think conceptually, that learner's marks will decrease radically, because he does not have that ability.

...kinders wat hulle gemiddeld hoog wil hou wil nie soos die risk vat van soos op prakties punte [te] verloor nie..want kuns en soos musiek, dis soos...dis eintlik moeilik. Jy moet hard werk daarvoor en jy moet goed wees daarin. Kuns en kultuur [die algemene leer area]... jy moet nie goed wees daar in nie, jy moet dit net leer en baie mense hou van daai veilige gevoel van, jy weet... as ek net leer dan gaan ek goed doen. Kuns is nie so nie.³⁴

Learner G3.1 reinforced this:

Baie mense is intelligent, maar hulle kan nie dinge so goed prakties toepas nie.³⁵

Educator G.3.E continued:

Mens noem hierdie ervaring..."experiential knowledge" hulle noem dit "tassit knowledge". Ek dink ons skool setup beperk daai tiepe van leer prosesse , want [die skool moedig] soos papegaai boek kennis, terwyl daai praktiese vakke soos kuns [of] enige praktiese vak...uhm... gee amper die plat vorm vir seker tipe of vorm van intelligensie om ontwikkel te word en ek dink dis praktiese ervarings uhm tipe van intelligensie wat soos skere kinders bv. kan glad nie... of is nie so akademies nie, maar hulle het praktiese skills en daai praktiese ability word in kuns en daai tipe disciplines ontwikkel.³⁶

Educator G.3.E also mentioned:

³⁴ Children who want to maintain a high average do not want to take a risk to lose marks on their practical... because art and music are like... it's actually difficult. You have to work very hard at it and you have to be good at it. Arts and culture [the general learning area]... you don't have to be good at it, you simply have to learn it and many people like that feeling of safety, you know... if I just study then I will do well. Art is not like that.

³⁵ Many people are intelligent but they cannot apply it in a practical way.

³⁶ You call this 'experiential knowledge', they call it tacit knowledge. I think our school setup inhibits those kinds of learning processes, because the school encourages parrot book knowledge, while the practical subjects like art, or any practical subject... erm... almost gives the platform for the development of a certain type of knowledge, and I think it is this practical experience... erm... type of intelligence that...like certain children for example cannot... or are not so academically inclined, but they have practical skills and those practical abilities are developed in art and those kinds of disciplines.

.... Dit help nie jy is all uptight en jy worry oor punte en jy kom met daai skool mentaliteit van my punte! My punte!. Ek sê altyd vir hulle kan ons net vergeet van die punte wanneer dit kom by kuns, want dit maak nie saak nie. Dit is inhibierend. Die kind dink heeltyd hoe gaan 'n projek op sy punte reflekteer. So hy sal enigiets doen vir sy punte. Terwyl dis glad nie die perspektief wat jy moet hê as jy kuns doen nie. Glad nie. Om uit daai mentaliteit uit vir hulle te kry is nogals uitdagend....En hoekom moet jy heeltyd bekommerd wees oor of jy suksesvol gaan wees of nie. Hoe kan jy opreg optree as jy die heeltyd bekommerd is oor aanvaarding en of jy goed gaan doen of sleg gaan doen.³⁷

Discussion:

The notion of practice connotes the activity of doing. However, this definition of practice does not imply the inevitability of doing or being a process in itself, but it rather suggests that doing happens in historical and social contexts which provide the structure and meaning to what we do (Wenger 1999:47). Dei and Kempf argue that historical relationships continue to inform contemporary subject identity formation and knowledge production (2006:3). Although Dei and Kempf in particular refer to the perpetuating inequalities and injustices of colonialist thinking, it is important that enhanced critical thinking and humanizing effects should be advocated in all learning environments regardless of the social groups and classes it may encompass.

In the interviews some of the participants considered 'thinking within the process of making' as an important aspect of the learning experience, but they may not always have recognized practical activity as a social practice which could subconsciously be shaped by their historical and social context. However, these interviews did reflect how learners view the technical

³⁷ It doesn't help to be all uptight and you worry about marks and you come with that school mentality of my marks! My marks! I always say to them 'can we just forget about the marks when it comes to art, because marks don't matter'. Marks are inhibiting. The child thinks the whole time how a project will influence his marks. So he will do anything for his marks. And that is not at all the perspective you should have when you do art. Not at all. It is quite a challenge to get them out of that mentality. And why do you have to worry constantly about whether you will be successful or not? How can you behave sincerely if you are constantly worrying about acceptance and about whether you will do well or not?

engagement with art as a dynamic intellectual effort which urges learners to enhance innovative thinking and problem-solving situations.

Drinkwater emphasizes the importance of the arts in educational systems by arguing that the involvement in the arts serves as a “vital tool for promoting the creative and critical thinking skills necessary for robust democratic society” (2011:1). Similarly, Gaylard argues that the role of art in education has been “shown to contribute to cognitive development generally, to have knock-on effects in achievement across the curriculum, and lead to the development of the kinds of creative, flexible, initiating and confident problem-solvers”. It was also evident from the data that the process of engaging in artistic practises revealed something about learners’ appreciation for other people’s perceptions, or diverse situations that they might be challenged with in the future. Learner G1.2 argued that art education

makes you more open minded and you can realize if you don’t like this, you don’t have to look at it, but someone else appreciates it... and you can respect that as well and also again it teaches you about different culture, different things and that your way isn’t always the best way or only way.

Similarly Learner G3.1 also mentioned the following:

Ek dink dit [kuns as ‘n leerarea] kan jou help om ander beter te kan verstaan en om vir anderhalf te kan half redeneer. Ek dink dit help om half meer open minded te wees teenoor sekere goed... Kuns berei jou voor... Ons wêreld verander so vinnig en dit raak al hoe meer divers. So ek dink dit [kuns] berei jou half voor om dit [verandering] in die gesig te kan staar en daar meer kan te deal. Ek dink ook as jy baie uptight is en jy nie gewoon is aan ‘n kunstige perspektief nie dan gaan jy ook baie toe wees vir nuwe idees en jy gaan sukkel om voort te gaan.³⁸

³⁸ I think it [art as a learning area] can improve your ability to understand and also to argue on behalf of others. I think in a way it helps to be more open minded toward certain things. Art prepares you... Our world changes so fast and it keeps getting more and more diverse. So, for me in a way it [art] prepares you to deal with it [change] on face value. I also think that if you are very uptight and you’re not use to an artistic perspective you would not be able to accept new ideas and you will struggle to carry on.

Chapter two refers to Nussbaum's exploration of narrative imaginings and the ways in which a holistically inclined approach to education encourages learners with the "ability to think what it might be like to be in the shoes of a person different from one self..." (2002:299). Stated differently, Greene refers to the way in which educational systems should develop self-reflectiveness that originates in situated life, the life of persons open to one another in their distinctive location and engaging other in dialogue (1995: 380). It is suggested then that learning does not only take place in experience, but also in experiencing *with others*. The technical involvement or physical process of making that a learning area such as visual arts offers learners and educators to become more involved with others, by introspectively investigating their negative perceptions, thus contributes to a more democratic learning environment.

Lave and Wenger stress the importance of the requirement that the interest of student participants should be included in the prescribed instructions of learning (2008: n pag). As referred to in the literature study, Lave and Wenger further assert that inclusive instruction does not only foster children's learning but also enables educators to learn from their own involvement with children (2008: n pag.). Overall, some of the data reflected the uneven relationship between the theoretical understanding learners may have about the outcome of their practice and the combination of technical abilities that are required for further practical implementations. Educator G3E strongly critique the A-symmetrical knowledge transition that schooling systems promote by arguing that experiential knowledge is important to the development of the learners, because it encourages learning beyond what is prescribed by the educator. It is therefore important to note how the unpredictability of art making results in a sense of independent learning among different individual learners.

4.2.3 Art and emotional development

In similar vein to the previous theme, the learners compared their personal experiences of the visual arts learning area with their experiences in other learning areas. Learner G3.1 said:

*Dis soos 'n ander manier van dink, want jy vat half 'n breuk van wiskunde en skeinat. Jy beoefen die ander helfte van die brein.*³⁹

Learner G3.2 added:

*Maar kuns leer ook half vir jou selfdiscipline aan. In ander vakke check hulle heeltyd op en jy moet huiswerk doen en jy moet op hierdie datum 'n mondeling praat. Kuns leer vir jou half net soos om die tyd wat jy het te gebruik.*⁴⁰

Learner G3.1 referred to the emotional engagement that art-making offer by referring to its importance as follows:

*Baie belangrik, want jy sien alles op 'n meer kreatiewe manier. Dit help ook vir skool kinders op 'n emosionele vlak soos as jy issues by die huis het help dit jou.*⁴¹

Learner G3.1 shared her personal experience by relating to how being a newcomer to visual arts has enabled her to engage in personal transformation. She said:

*Ek het soos eers hierdie jaar begin met kuns en veral hierdie jaar het ek soos self as persoon baie ontwikkel. Ek dink dit help ook soos as jy meer ontwikkel is en jy soos 'n beter perspektief van jou self het, kan jy ook makliker aan ander idees belang stel. Ek dink dit [kuns] help jou meer confidence te hê in soos wat jy doen en wat jy dink ... en jou opinies en so aan. En kuns het my baie gehelp daar meer. Ek het baie meer mature. Kuns is ook half 'n hele ander vlak van maturity. Sodra jy in die kunsklas instap dan is dit net soos 'n hele ander vlak van denke.*⁴²

³⁹ It's like another way of thinking, because you almost take a break from maths and science. You exercise the other half of your brain.

⁴⁰ But art also teaches you self-discipline. In other subjects they constantly check up on you and you have to do homework and on such a day you have to do an oral exam. Art teaches you to use the time that you have [available].

⁴¹ [It is] very important, because you see everything in a more creative way. It also helps school children on an emotional level, like when you have issues at home.

⁴² I only started doing art this year, and especially during this year I developed quite a bit as a person. I think it also helps in that, as you develop more and you have a better perspective of yourself, you can also be more interested in other ideas. I think art helps you to have more confidence in what you do and what you think... and your opinions and so on. And art has helped me a lot with that. I am much more mature. Art is also almost another level of maturity. As soon as you walk into the art class it is like a totally different level of thought.

Educator G3.E agreed that art has the tendency to contribute to learners' maturity by adding:

Dit [die leer area kuns] verwag 'n tipe van maturity van die kind. Ek sê gewoonlik vir die kinders ek hanteer jou nou soos 'n grootmens.⁴³

As mentioned in the previous theme, some learners were more concerned about the evaluation process than with their learning and emotional development. LearnerG3.2 openly said the following:

Jy kan siens soos in die kuns klas, jy weet, kuns het nie regtig riglyne nie... Daar is nie soos 'n rubric wat sê soos kreatiwiteit soos 5 punte... netheid 5 punte [ens.]. Kinders freak soms uit. Jy kan sien party kinders hulle is soos nou waarvoor kry jy punte. Baie mense soek streng riglyne sodat hulle weet waarvoor om te werk voor.⁴⁴

In addition, Educator G3.E, argued the following:

Maar met kuns is dit so, want jy kan nie alles verduidelik nie. Hoekom moet jy alles verduidelik? Ek dink dit beperk jou en ek dink dis frustrating. Dit beperk creative flow eintlik...⁴⁵

The same educator also emphasized:

ek dink 'n kind moet ook kan relaxed voel in die kuns klas. Dis my persoonlike siening, want om kreatief te dink moet jy ook relax... En hoekom moet jy heeltyd bekommerd wees oor of jy suksesvol gaan wees of nie. Hoe kan jy opreg optree as jy die heeltyd bekommerd is oor aanvaarding en of jy goed gaan doen of sleg gaan doen. Jy moet alles doen uit personal conviction. Dis 'n proses van self ontdekking ook . Jy moet kan

⁴³ [The art learning area] expects a kind of maturity from a child. I usually tell the children 'I am treating you like an adult now'.

⁴⁴ You can see, like in the art class, you know, art does not really have guidelines... There are nothing like a rubric that says creativity equals 5 marks... neatness 5 marks [etc.]. Children sometimes freak out. You can see some children are like 'now what do you get marks for?' Many people look for strict guidelines so that they know what they are working towards.

⁴⁵ But with art it is like this, because you cannot explain everything. Why must you explain everything? I think it limits you and I think that is frustrating. It actually limits creative flow...

*vreesloos staan in jou individualiteit en nie bang wees om sekere mag sisteme te bevraag nie. En ek dink 'n kunssinnige oriëntasie kan so vermoë ontwikkel.*⁴⁶

Discussion:

The emotional or psychodynamic dimension of learning involves the mental energy, feelings and motivation of those involved in the learning process (Illeris 2003:399). More importantly, the ultimate function of emotional learning is to secure the mental balance of the learner, thereby simultaneously developing a personal sensibility (Illeris 2003:399).

The comments that the learners and educator made were in some cases more directly related to their own personal experiences, but in other cases less personal or immediate. The emotional component to learning was, however, recognized as fundamental to the ways in which learning environments receive and produce new knowledge. In the operation of learning there are two very different integrative processes which constantly influence the holistic learning experience of individual learners and educators. These two basic processes include “the external interaction process between [a] learner and his or her social, cultural or material environment, and an internal psychological process of acquisition and elaboration” (Illeris 2003:398). External interactional and internal psychological moments of learning are thus experienced differently by different individuals and can both be considered as emotional experiences. In order for learners to transform their existing frames of references and further explore what appears at first glance to be unknown, a balance between both external interactions and internal psychological learning experiences should be maintained. In the interviews Educator G.3.E argued that art making can serve as a process of self discovery and that an artistic orientation enables learners to start questioning certain kinds of external power systems. Art-making processes are thus important for the emotional development of learners,

⁴⁶ I think a child should also be able to feel relaxed in the art class. This is my personal view, because to be creative you should also relax... And why do you have to worry constantly about whether you will be successful or not? How can you behave sincerely if you are constantly worrying about acceptance and about whether you will do well or not? You should do everything from personal conviction. It is also a process of self-discovery. You have to be able to stand fearlessly in your individuality and you should not be afraid to question certain power systems. And I think an artistic orientation can develop such ability.

not only because they enable learners to maintain a balance between internal psychological and external interactional learning experiences, but also because they orientate learners to shed the passive role of remaining at the receiving end of knowledge production.

Mezirow suggests transformative learning as a departure point for learners to overcome problematic frames of references that produce social barriers within their learning environments. Similarly, Illeris argues that, in order to accept something that is significantly new or different, one must cross existing limitations through engaging in self-reflection (2003:402). This process of self-reflection implies that learning should include processes of internal familiarization where it is optional for the learner to recall and apply learning in many different, relevant contexts (Illeris 2003:402). In the data, the comment of Learner G3.1 already revealed how the experience of being a newcomer in her learning environment enabled her to become more involved with personal transformation. In chapter two it is argued that transformative learning initiatives do not necessarily assure that learning environments will expand the existing perceptions of learners in order to engage with other frames of references, because cultural beliefs might in some cases be emotionally rooted within the consciousness. However, the potential for changing perceptions may be more possible if it is experienced by individuals themselves.

It can be argued that the visual art component of the arts and culture learning area enables learners to change their perception through experiencing themselves. The engagement in visual art practices in schooling systems not only has psychological effects on learners' cognitive development, but it also influences their emotional development. Educator G3.E reaffirms that emotional development is obtained through engaging in art making by stating the following:

Ek dink daar is definitief 'n psychological aspek in kuns wat ge- ontwikkel word deur kuns maak en die hele denk patroon wat daar meer saam gaan en alles.⁴⁷

⁴⁷ I think there is a definite psychological aspect to art that is developed by making art and the whole thought pattern that goes with it.

The psychological aspect and the thinking process behind art-making processes do not necessarily imply that art should only be valued by its aesthetic content. The encounter with art making can rather be viewed as an imperative medium for transformation, because art making does not only allow a process of internal transformation but also a process of adapting to others' ways of knowing.

4.2.4 Collaborative art-making

Although learners were allowed to choose whether they wanted to work collaboratively or individually, they responded both positively and negatively when asked about collaborative learning initiatives. Learner G2.1 reflected on her experience with the crocheting project as follows:

Ons het 'n konsep en half 'n prentjie in ons kop gehad en toe het ons elkeen op ons eie aangegaan en die ding saam getrek om 'n prentjie saam te vorm. Mens kan na dit kyk en elkeen is nie dieselfde gehekel nie. Bv. Sy het meer los gehekel, waar ek stywer gehekel het en dit maak dit vir my interessant hoe verskillende aspekte nogsteeds'n geheel beeld kan skep.⁴⁸

After participating in the crocheting project, Learner G3.1 argued that collaborative forms of learning enable her to exchange ideas with others in the class by mentioning:

...daar is soms dinge wat jy nie op jou eie half kan dink nie. Of soos ander mense se idees help half om jou idees te motiveer of ontwikkel. As jy ander se idees hoor help dit jou om jou eie sieninge te verstaan ook.⁴⁹

Learner G3.2 mentioned the negative effects of group work in particular:

⁴⁸ We had a concept and almost like a picture in our minds, and then each of us carried on our own and we pulled the thing together to form a picture. You can look at it and [see that] not one was crocheted the same. For instance, she crocheted more loosely, where I crocheted more densely, and that makes it interesting to me how different aspects can still form a complete unit.

⁴⁹ There are things that you cannot think of yourself. Or other people's ideas help to develop or motivate your ideas. When you hear other people's ideas it also helps you to understand your own views.

Dit is nie vir my lekker om altyd met ander te werk nie, want almal leer nie op dieselfde vlak [of spoed] nie en dan word mens soms frustreer. Dit leer jou seker geduld. Ek hou persoonlik nie daarvan om saam te werk met ander nie. Ek kan as ek moet, maar of meeste van die tyd dan raak ek soos subconsciously die leader of ek onttrek myself soos heeltemal en doen net my deel. Dit forseer mens half om afhanklik te wees van ander en ek hou net daarvan om alles onder beheer te hê. In groep werk is daar net altyd daai een persoon wat nie bydrae nie. Jy raak kwaad as dit gebeur, want party mense is soos half gefokus en op dit en ander mense is weer deurmekaar. In ander vakke in groep werk word jy bepunt vir die produk op die ou einde. Party mense verdien 'n beter punt as ander, want hulle het harder gewerk. Groepwerk kan soms onregverdig wees. Dis 'n goeie ding... maar dis erg as party moeite doen en ander nie.⁵⁰

Learner G3.2 said the following about the positive aspects of collaborative learning:

Dit is die positiewe aspek van groep werk, want as almal hulle deel doen, dan is die eind produk baie beter as wat een mens dit sal doen.⁵¹

She also mentioned how collaborative art making initiates dialogue within the classroom by arguing:

Jy leer soveel meer in gesprekke as wat net die onderwyser praat en almal luister. Jou opinies verander en jou uitkyk en alles kan verander. En jy kry soos verskillende menings anders as jou eie.⁵²

⁵⁰ I do not always enjoy working with others, because not everybody learns on the same level and at the same speed, and then you sometimes get frustrated. It probably teaches you patience. I personally do not like working with others. I can do it if I have to, but most of the time I sort of subconsciously become the leader, or I withdraw almost completely and only do my bit. It kind of forces you to depend on others and I simply like to have everything under control. In group work there is always that one person who does not contribute. You get angry when that happens, because some people are focused on [the task], and others are confused. In other subjects you get a mark for the final product in group work. Some people deserve a better mark than others, because they worked harder. Group work can sometimes be unfair. It is a good thing... but it is bad when some people put in effort and others do not.

⁵¹ That is the positive aspect of group work, because if everybody does their bit, then the final product is much better than if one person did it.

Educator G3.E added:

En dit validate jou eie opinies al dan nie. Jy kom agter... of dit wat jy glo en dink...en deur dit af te bounce teenoor ander mense kry jy beter insig en of dit wat jy glo amper validity het en of dit totale snert is, want die reaksie van ander mense en ook om sekere goed voor mense toe te pas soos 'n case study kom jy agter of dit waardevol is. Werk dit of werk dit nie.⁵³

Discussion:

Collaboration can be described as the site that allows learners the opportunity to interact with others, to engage in problem-solving situations, to share their thinking and to explore the multiple solutions that are conjured within the classroom environment. Collaborative effort through art making requires an interactive engagement with other learners, the exploration of existing meaning-making processes and the ability to find new combinations of ideas and practises.

Collaboration is a crucial part of learning, because it enables teachers and learners to investigate their intuitive reactions and to articulate new ideas within group context. Although collaborative learning might be challenging for some individuals when it comes to expressing their ideas, it can also serve as an insightful learning experience for those who are open to participation. In the interviews Learner G.3.2 resisted the idea of collaborative learning at first, because the intellectual effort that it requires can sometimes be distributed unequally between learners. Chapter two argues that collaborative learning is distinguished from other forms of group work, because it aims at contribution rather than consensus. It can be argued that collaborative learning does not necessarily imply that learners are organized according to groups for the purposes of meeting the requirements of a particular project, but that they should instead be encouraged to engage in a process of intellectual negotiation and collective

⁵² You learn so much more from discussions than when it's only the teacher who talks and everybody listens. Your opinions change and your outlook and everything can change. And you get other opinions than just your own.

⁵³ And it validates your opinions, or not. You get to know whether what you believe and think [is also experienced by others] and by bouncing it off other people you get better insight into whether what you believe has any validity or whether it is total nonsense, because other people's reactions and applying certain things in front of other people, like a case study, makes you notice whether it is valuable. Does it work or not?

decision making. In the data represented above, learner G3.1 also mentioned that observing other peoples' ideas helps her to bridge her own uncertainties and perceptions. After presenting the negative effects of group work, learner G3.2 also found collaborative art projects to be transformative, because one's perceptions can be influenced when coming in contact with others. As argued in the previous theme, that of emotional development, change is more possible if the self is affected in experience. Collaborative art-making practices may have the potential to not only redirect learners' learning experiences, but also their taken-for-granted beliefs through improving their reflective thinking skills. Collaborative learning is also a form of foreshadowing for ever-changing process that diverse societies offer.

4.3 CONCLUSION

The conceptual involvement that art making offers was recognized as an important part of a learner's experience to develop as a self-initiated problem solver. The responses in the preceding data showed that art making can improve a learner's sense of conceptual ability and critical thinking. However, critical citizenship was not always mentioned in relation to the critical thinking process that art making involves. Although a holistic understanding of the theoretical and practical aspects of visual art should be maintained, it is evident from the data that the technicalities of art making encourage learners to engage in perceptions and ideas other than their own. The external interactional and internal psychological processes of learning were identified as experiences that influence the emotional dimension of learning and the ways in which learners perceive their learning community. Collaborative art making was discussed as a process of intellectual negotiation and collective decision making. It was also argued that art making often confronts learners with the ideas of others in their learning environment and therefore enables learning communities to become more reflexive about taken-for-granted frames of reference. Even though the data reflected the importance of critical thinking in learning environments, it is evident that critical thinking can be more directly implemented and addressed within the earlier stages of implementation of the visual arts learning area.

CHAPTER 5

CONCLUSION AND IMPLICATIONS

By reflecting on how this study was originally initiated, this chapter includes a conclusive summary of the findings and implications drawn from the research project. This investigation stemmed from the interest in the possibility that collaborative art-making processes can contribute to citizenship teaching and learning in the context of South Africa. The research question was formulated to answer the question: “How can art-making processes contribute to critical citizenship teaching and learning?”. The notion of citizenship was understood as being moderately unexplored in the educational context of South Africa, because the contemporary expectation of citizenship and civic education is to “achieve a far more complex set of purposes which broadly reflect changing conceptions of what it means to be a good citizen” (Johnson and Morris 2010:77). In addition, critical citizenship education entails the promotion of common sets of shared values such as tolerance, human rights and democracy by preparing young people “to live together in diverse societies...” (Johnson and Morris 2010:78). Evidently, critical citizenship can be promoted in schooling communities, if perception of it is nurtured as a changing phenomenon in younger generations of South Africans.

The following themes were identified for this research study, after the data collection process was completed with grade 9 learners from Paarl Girls’ High school: conceptual abilities; the technicalities of practise; art and emotional development; and collaborative art making. In each theme a short definition was provided, as well as a discussion of the data.

Conceptual abilities were recognized as part of the cognitive dimension of learning which provides learners with the capacity to deal more critically with the complex challenges that practical life may present them, through the process of learning. It was therefore argued that art and its conceptualization process can potentially contribute to the ways in which learners become more critically conscious through developing as self-initiated thinkers. Although it was argued that art making involves a process of critical thinking, critical citizenship were not always

mentioned in relation to the critical thinking. It is evident that for citizenship education to become a reality in the South African educational setup, it is crucial for self-initiated thinking to be facilitated, because then active participation has the potential to become more evident in the classroom environment. In the collected data the process of developing the ability to conceptualise in the context of teaching and learning art is usually not encouraged for learners of a younger age, because it is considered a time-consuming process to fully comprehend. However, it was also argued that learners should be enabled to develop the ability to interpret and contribute to their immediate learning experiences. Enabling younger learners to conceptualise or reflect on the process of art making can therefore prevent them from becoming products of a schooling system which constantly discourages openness to difference. It can therefore be argued that art, and the ability to conceptualize through art, can serve as a medium for personal as well as social transformation. However, it was also argued that learners should already be enabled to develop the ability to interpret their worlds and reconstruct existing knowledge from a young age. An approach to learning that views the young as future critical thinkers can bridge further perpetuation of exclusion in critical citizenship educational learning environments.

Although the technicalities of practise where not always embedded within a social or historical context according to the interviews in the data, learners did view the technical engagement with art as a dynamic experience that has the potential to transform their perceptions. It was also argued that engagement with practical learning areas such as art promoted openness to innovative thinking and problem-solving situations. In addition, it was argued that creative, innovative and problem-solving orientated individuals are necessary for the development of a robust democracy. Art making and the experiential immersion which it offers when learners engage in technical practise, suggests that learning does not only take place in experience, but also in experiencing with others.

The emotional dimension of learning was recognized in the collected data as fundamental to learning experiences in the visual arts learning area. It was argued that both external interactions in learning environments and internal psychological moments of learning can be

identified as emotional learning. Art-making processes were further seen as an important contribution to the emotional development of learners, since it sustains both external interactional and internal psychological moments of learning. More importantly, emotional learning was also seen as contributing to transformative action, because existing limitations have the potential to be bridged through the significant process of self-reflection. Learners who encounter art-making processes do not only allow a process of internal transformation, but enable changes in perceptions through experiencing change themselves.

Collaborative art making was identified in the data as a challenging learning experience for some, but an insightful experience for those who showed openness towards participation. It was argued that collaborative art-making processes should not be misunderstood as group thinking, because the aim of collaborative learning was directed rather at contributing to citizenship education than arriving at a general consensus. Collaborative learning and art making were thus explored as means for learners to incorporate negotiation through critical consideration in co-participation.

The study shows that it is not always realized, in the visual art component of the arts and culture grade 9 learning area that practice is shaped through understanding the historical and cultural context from where it derived. In this particular learning environment there may have been uncertainty about the purposes of art making as a medium for critical citizenship education, and about the ways in which it should be implemented within both the practical and theoretical aspects of the learning area. The learners from this particular learning environment did recognize aspects of critical citizenship education, such as showing openness to others' ideas or acknowledging that the world is becoming diverse and constantly in a process of changing, but could not recognize art making as a carrier for these values.

Values promoted through critical citizenship education, such as tolerance for difference, respect for democracy, equality, human dignity, and social justice, are not attainable through the implementation of policies alone, but should rather become integrated and accommodated within the daily realities of learning environments. In the context of South Africa, citizenship education should be more directly addressed in learning areas, given the country's

controversial historical landscape of dividedness and lack of equality. This study therefore informed that the visual art learning area can become more directly involved in the process of shaping younger citizens to engage with changing perceptions, because it enables a space in which learners can explore and engage in what others may imagine and experience. Although learners recognized how learning is influenced by both cognitive and emotional experiences, they still did not acknowledge that learning is also a socially situated phenomenon. This study therefore shows that the implementation of critical citizenship education in visual arts learning areas can contribute to a more robust democratic society.

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APPENDIX A: EXAMPLES OF LEARNERS' WORK









APPENDIX B: CONSENT FORMS



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CONSENT TO PARTICIPATE IN RESEARCH

Consent form for Educator from Paarl Girls High School.

Title: An investigation of critical citizenship: Exploring tolerance through facilitating the technique of crochet

You are asked to participate in a research study conducted by Leanri Nieuwoudt, from the Visual Arts Department at Stellenbosch University. The results will contribute towards the Master's degree, MA Art Education. You are selected to participate in a study that involves...

1. Purpose of the study

- To investigate how visual art education, specifically implementing a technique that of crochet, can be utilized to address critical citizenship in learning environments in South Africa.**
- To contribute towards tolerance to difference in teaching and learning environments.**

2. Procedure

If you volunteer to participate in this study, we would ask you to do the following things:

Participate in small group discussions as well as a possible individual interview about your experience of citizenship and tolerance to difference.

Group discussions and individual interviews will take between 60 – 90 minutes. There might be a follow-up session for discussions or interviews, which will take about 60 minutes.

Interviews will take place within the art class at Girls high school.

3. POTENTIAL RISKS AND DISCOMFORTS

I do not see any risks to participants but it is true that the researcher is in a power position that can be influenced by what learners say in interviews. This is something that I will be very aware of, and I will try my best not to be influenced by the responses from participants that will influence their relationships in their learning partners (students) or the NGO or Visual Arts Department.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

Participants will not benefit from the participation.

5. PAYMENT FOR PARTICIPATION

Participants will not receive payment for participating.

6. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you as a participant will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of keeping notes and voice recordings safe in a locked drawer. I am the only person who has access to this drawer. Any participant can request to look at the notes or listen to the voice recordings of their individual contributions at any stage. Participants can review or edit any information mentioned in interviews or observation sessions.

Results will be reported in an MA thesis but any participant can decide to edit or review their comments at any time before it is published. The date of publishing will be made available to all participants and a suitable timeframe will be allowed for responses. Information will be erased when the MA study is completed.

Participants who contribute to the study will be briefed, and their participation is voluntary. All lecturers and students will be informed of the action and are free to withdraw without any consequences.

To protect the identities of participants I will not reveal any names. The information provided by participants will be kept confidential.

7. PARTICIPATION AND WITHDRAWAL

You can choose whether to participate in this study or not. If you volunteer to be a part of this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain part of the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

8. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact LeanriNieuwoudt (Principal Investigator) and DrElmarieCostandius (Supervisor).

LeanriNieuwoudt- 079 516 5551, leanrinieuw@gmail.com

DrElmarieCostandius - 021 8083053/2, elmarie@sun.ac.za

9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact MsMaléneFouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE
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The information above was described to [*me/the subject/the participant*] by [*name of relevant person*] in [*Afrikaans/English/Xhosa/other*] and [*I am/the subject is/the participant is*] in command of this language or it was satisfactorily translated to [*me/him/her*]. [*I/the participant/the subject*] was given the opportunity to ask questions and these questions were answered to [*my/his/her*] satisfaction.

[*I hereby consent voluntarily to participate in this study/I hereby consent that the subject/participant may participate in this study.*] I have been given a copy of this form.

Name of Subject/Participant

Name of Legal Representative (if applicable)

Signature of Subject/Participant or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ [*name of the subject/participant*] and/or [his/her] representative _____ [*name of the representative*]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in [*Afrikaans/*English/*Xhosa/*Other*] and [*no translator was used/this conversation was translated into* _____ by _____].

Signature of Investigator

Date



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CONSENT TO PARTICIPATE IN RESEARCH

Consent form for Grade 9 learner from Paarl Girls High School.

Title: An investigation of critical citizenship: Exploring tolerance through facilitating the technique of crochet

You are asked to participate in a research study conducted by LeanriNieuwoudt, from the Visual Arts Department at Stellenbosch University. The results will contribute towards the Master's degree, MA Art Education. You are selected to participate in a study that involves...

10. Purpose of the study

- To investigate how visual art education, specifically implementing a technique that of crochet, can be utilized to address critical citizenship in learning environments in South Africa.**

- To contribute towards tolerance to difference in teaching and learning environments.

11.Procedure

If you volunteer to participate in this study, we would ask you to do the following things:

Participate in small group discussions as well as a possible individual interview about your experience of citizenship and tolerance to difference.

Participate in a devised project where you will be introduced to the technique of crochet.

Group discussions and individual interviews will take between 60 – 90 minutes. There might be a follow-up session for discussions or interviews, which will take about 60 minutes.

Interviews will take place within the art class at Girls high school.

12.POTENTIAL RISKS AND DISCOMFORTS

I do not see any risks to participants but it is true that the researcher is in a power position that can be influenced by what learners say in interviews. This is something that I will be very aware of, and I will try my best not to be influenced by the responses from participants that will influence their relationships in their learning partners (students) or the NGO or Visual Arts Department.

13.POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

Participants will not benefit from the participation.

14.PAYMENT FOR PARTICIPATION

Participants will not receive payment for participating.

15.CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you as a participant will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of keeping notes and voice recordings safe in a locked drawer. I am the only person who has access to this drawer. Any participant can request to look at the notes or listen to the voice recordings of their individual contributions at any stage. Participants can review or edit any information mentioned in interviews or observation sessions.

Results will be reported in an MA thesis but any participant can decide to edit or review their comments at any time before it is published. The date of publishing will be made available to all participants and a suitable timeframe will be allowed for responses. Information will be erased when the MA study is completed.

Participants who contribute to the study will be briefed, and their participation is voluntary. All lecturers and students will be informed of the action and are free to withdraw without any consequences.

To protect the identities of participants I will not reveal any names. The information provided by participants will be kept confidential.

16.PARTICIPATION AND WITHDRAWAL

You can choose whether to participate in this study or not. If you volunteer to be a part of this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain part of the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

17.IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact LeanriNieuwoudt (Principal Investigator) and DrElmarieCostandius (Supervisor).

LeanriNieuwoudt- 079 516 5551, leanrinieuw@gmail.com

DrElmarieCostandius - 021 8083053/2, elmarie@sun.ac.za

18.RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies

because of your participation in this research study. If you have questions regarding your rights as a research subject, contact MsMaléneFouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE
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The information above was described to *[me/the subject/the participant]* by *[name of relevant person]* in *[Afrikaans/English/Xhosa/other]* and *[I am/the subject is/the participant is]* in command of this language or it was satisfactorily translated to *[me/him/her]*. *[I/the participant/the subject]* was given the opportunity to ask questions and these questions were answered to *[my/his/her]* satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the subject/participant may participate in this study.] I have been given a copy of this form.

Name of Subject/Participant

Name of Legal Representative (if applicable)

Signature of Subject/Participant or Legal Representative Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ [*name of the subject/participant*] and/or [his/her] representative _____ [*name of the representative*]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in [*Afrikaans/*English/*Xhosa/*Other*] and [*no translator was used/this conversation was translated into* _____ by _____].

Signature of Investigator

Date